young are comely, of a buxom type, and, like the men, with highly-developed calves, the latter always being considered a beauty. The children are frequently remarkably pretty. Khasis carry very heavy burdens, it being the custom for the cooly of the country to carry a maund, or 82 lbs. weight, or even more occasionally, on his back, the load being fixed by means of a cane band which is worn across the forehead; women carry almost as heavy loads as the men. The coolies, both male and female, commonly do the journey between Cherrapunji and Shillong, or between Shillong and Jowai, in one day, carrying the heavy loads above mentioned. Each of the above journeys is some thirty miles. They carry their great loads of rice and salt from Therria to Cherrapunji, an ascent of about 4,000 feet in some three to four miles, in the day. The Khasis are probably the best porters in the north of India, and have frequently been requisitioned for transport purposes on military expeditions.

The people are cheerful in disposition, and are light-hearted by nature, and, unlike the plains people, seem to thoroughly appreciate a joke. It is pleasant to hear on the road down to Theriaghat from Cherrapunji, in the early morning the whole hillside resounding with the scraps of song and peals of laughter of the coolies, as they run nimbly down the short cuts on their way to market. The women are specially cheerful, and pass the time of day and handy jokes with passers-by with quite an absence of reserve. The Khasis are certainly more industrious than the Assamese, are generally good-tempered, but are occasionally prone to sudden outbursts of anger, accompanied by violence. They are fond of music, and rapidly learn the hymn tunes which are taught them by the Welsh missionaries. Khasis are devoted to their offspring, and the women make excellent nurses for European children, frequently becoming much attached to their little charges. The people, like the Japanese, are fond of nature. A Khasi loves a day out in the woods, where he thoroughly enjoys himself. If he does not go out shooting or fishing, he is content to sit still and contemplate nature. He has a separate name for each of the commoner birds and flowers. He also has names for many butterflies and moths. These are traits which are not found usually in the people of India.

52L sunset. (28)

28. The two large photographs were taken at this late hour. The picture (Plate I) during the sunset. Notice the long shadows. The other picture (Plate II) just after sunset.

When the target is no longer easily visible because of the twilight, the shooting is stopped. The judges now announce the final result out loud, which provokes stormy applause. After the judges are remembered with presents by their own factions, the archers come together in a group. They stand one behind another in a row, each row with about four to six archers. The battling factions stand opposite each other. Having their bows long plays up and down --the men on the outside swing theirs--they march up and down on the festive place, stamping their feet in a quick rhythm singing and shouting they go back and forth. First one team then the other goes backwards. This kind of joyful utterance cannot actually be called singing; it is rather a quick unfinely modulated recitative uttered in an excited tone, interrupted again and again by "ha, ha, hoi, hoi" (kyshe, kyshoi is the same as ha, hoi i.e. shouting, calling). Someone or other of the victorious team makes a verse on the spur of the moment, which is about the contest, and the dancing, marching crowd repeats it noisily. Or rather after each verse they burst out with cries of joy and pleasure (ha, ha, hoi, hoi).

•53B To give an example how these verses sound approximately, I will give an original text with a literal and a free translation. (29)

29. For the German translation and

the added explanations I am indebted to the Khasi missionary R.P. Dominikus Saunderer, S.D.S., who has been here many years and knows the language and who very kindly placed his experiences in this field at my disposal. 583

It should be noticed in general that the content of such extemporaneous verses has a religious slant and the language adheres to the mysterious method of expression of magic formulae and other formulae usual in the religious customs of the Khasi. Nevertheless, we may not seek for either secrets or magic in the following chant (jingphawar) just as the Khasi do not. The solo singer (u nongphawar) goes in front of the victorious team and begins: [771] 526 538

1. U dieng-duh u kyndeh
The placing, the rice.
U sohkyrthit ia u pathor.
The bar, the gourd.

2. To ngin khynniuh tyngeh.
Let us shout nightly.
Ban shon shit ia ka dor.
May our matter be in easy circumstances.

Then the rest shout, swinging their bows and stamping the earth: "ho, ha, hoi, hoi-hoi!" [518]

3. Ka syrdeng u jasieh
The fence, the meadow.
Shi kynda ka kyndad.
Four males.

4. To synieng ka dieng rynsieh.
Let us place upright the wood of the bow.

526 Ko samla kynred
•533 Toutha, o lords.

All: "ha, ha, hoi, hoi-dui!"

5. Ka syrdeng u jasieh.
The fence, the meadow.
U thylliej ka shohthah.
The tongue, the little red
throat.

6. To pyniong ka diong rynsieh.
Place upright the wood of the
bow.
Bam ieit ka daw bah.
So that the affair be loved,
the big one.

All: "ha, ha, hoi, hoi-dui!"

7. U sarsah, shibidi.
Iron, wire, four pieces.
U blein ia ka syrdeng.
The snake, the fence.

8. La kynduh bad ngi.
When one battles with us.
Ngin pynkhein ia ka reng.
Then we break the horn.

All: "ha, ha, hoi, hoi-dui!"

9. U kynduh ia u biseng.
The rice, the weasel.
Ka lengseingam halor dieng.
The hawk on the tree.

10. To lyngngeh ia ka jingong.
Make your word hard.

A Steinmiller-26 A-6,5(no date)1925 ART\Sheet\ART

524
534.

Ba un jan ka jabieng
That the forehead may become
soft.

All: "ha, ha, hoi, hoi-duli"

11.Ka liengsengem halor dieng.
The hawk on the tree.
U pathaw u jaliaut.
The gourd, the chrysanthemum.

12.Ba un jan ka jabieng.
That the forehead may become soft.
Ba un jaw ka eit mut.
That the mucous discharge from
the nose become soft.

All: "ha, ha, hoi, hoi-duli"

13.U synrem u kynduk.
The nettle, the brimstone.
U sohryngham shi kynda.
Wild plums, four pieces.

14. Mat iam rem ko iak.
Do not weep defeated, friend.
Ba la ban ai ka pase.
For the Pass itself has consumed it. (30)

30. Ka pase is probably a deermess, guardian spirit of the shooters and hunters (-hoou?). Sanskrit pasa--string, snare (lasso).

As may be seen, such a song (jingkiaw) is not easily understood. In the first two lines, words that are (seemingly) without

526 meaning are placed next to each other usually
533 a nominative before the objective case (accusative--dative). These words form the frame for the words contained in the second (even lines) sayings.

The poem can be reproduced in the following way to make sense (only the even lines):

2. Let us stamp mightily so that the earth groans.
So that it is known for certain that we have conquered.
4. Set up the bows, you brave youths!

6. Set up the bows so that the mighty victory shows.
8. Whoever dares to battle us, we will fix his comb.
10. May your sorcery be sharp, the opponent must weep.
12. He must weep, his eyes weep, his nose runs.
14. Do not be sorry, comrades, it was so determined!

522 (Sad) Singing in this way with mocking songs
524 to the defeated opponent, shouting and rejoicing, the crowd moves across the place of the
273 festival. Liquor is brought and drunk zealously, only too zealously, so that the crowd, lighted by the torches, aroused by the brandy, and excited by the shooting competition, makes a wild impression. The raw, wild joy breaks forth in a deafening racket. Finally tired of the rushing around they return slowly but still shouting to their village, and scatter to their huts, still disputing violently about the happenings.

526 The cost of an archery contest varies

224 have gathered and go either behind the bier or sit down on the edge of the road to be spectators. There is not much difference because the parade goes so slowly that it is hard to see if it is moving at all. The triumphal parade takes a full four hours to go a distance of about 800 to 900 meters. [622] Although the Khasi are never in a hurry, in this case they are the 221 slowest ever. But there is something ceremonial 33 in this and when the solo singer (the nongphawar) raises his voice in extemporaneous song, to celebrate the dead animal when the crowd answers rejoicing and shouting, assuring the singer again and again that he is doing it well and thus spurring him on to new verses, when blank cartridges are shot off and the spectators are lit up brightly by torchlight, milling around in their colorful costumes, when the rice brandy has done its share, then the climax is reached!

The solo singer goes in front of the bier, but with his face always turned towards it. Gesticulating violently with his hands, he bows now to the left, now to the right; he bends his upper body now forwards, now backwards. Jumping in the air from time to time, he only shows signs of joy and praise. According to his whim and invention he sings about the animal. The crowd joins in the improvised refrain, which is sometimes a repetition of the solo song, sometimes a shout of applause.

223 The solo singer sings approximately: (34)

34. P.D. Daunderer, "Khasi-Sitten" [Khasi Customs], Missionar [Missionary] 1905, pp. 179 ff.

Solo singer: "Hey! strong mother of bears, hungrilly thou eatest thine own children!"

7 [Carrying the hunters' prey--Analyst]

All: "Ha, ha, ho, huh!"
S : "Hey! Beautiful she-bear! Truly beautiful mother, most exalted in the circle of thirty animals!"
All: "Ha, ha, ho, ha, huh!"
S : "Now thou hast been brought to the marketplace, o mistress! To the marketplace! Hey!"
All: "Ha, ha, ho, huh!"
S : "Thou has written thy death sentence thyself, when thou tookest booty from the house of the poor!"
All: "Ha, ha, ho, ha, huh!"
S : "The pack of hounds, however, the wonderfully raging hounds and the man, the clever one, brought luck on their side!"
All: "Ha, ha, ho, huh!"
S : "The hunting demon, the spirit of the field, the household spirit! Therefore we rejoice mightily and celebrate and exult!"
All: "Ha, ha, ho, huh!" etc.

One man sang about as follows at such a triumphal procession in Laitäyusew, when an antelope was brought home:

S : "From the mountains, from the cold land thou has come to us into this land, into the kingdom of Laitäyusew!"
All: "Ha, ha, ho, huh!"
S : "Thou wast free and rejoiced in the forest, thou didst thyself well by the green grass for a goodly long time!"
All: "Ha, ha, ho, huh!"
S : "The hunters saw thee young and powerful — beautiful — in the circle of thirty animals. They went forth with arrow and bow, with gun, lead and powder!"
All: "Ha, ha, ho, huh!"

533 S. : "Thou fledst into the thicket! Did that help thee?
Shyly thou retreatest before the brave crowd of hunters!"
All: "He, he, he, huh!"
S. : "Quickly indeed thou retreatest; quickly the pursuers pressed after thee and arrow and bow brought thee low!"
All: "He, he, he, huh!"
S. : "O misfortune! Why didst thou come hither? Thou gavest thyself over to death and destruction — but we rejoice and celebrate and exult!"

Thus it continues for a long time. When one person has sung until he is hoarse, another takes his place and continues the song.

524 Exhausted from the exertions of the hunt, exhausted from the activity of the parade home, hoarse from shouting and screaming, heated from the enjoyment of brandy, the crowd drags itself to the house of the hunter who placed the first arrow or shot in the wild animal. Sacrifice is made there to the village god and the slain animal is divided up. The first shooter (a nongsiet) receives the hind quarters, the second shooter (a nonghen) the front quarters of the animal.

In the Jaintia Hills the Synteng go to a hill in the neighbourhood of the village when they have hunted and killed a tiger or a leo-
782 pard. An altar is set up there under an oak
229 tree and the head of the animal, which has been severed from its body, is placed on it and sacrificed to the u'lat lyngkot (the god of the Dolloi district).

911 Arrow and bow are not only necessary
798 weapons to the Khasi for hunting or pleasant sporting equipment for archery contests; Arrow and bow are also holy to him in a certain

Moreover, regularly paid, as is done when cutting the stones for the funeral platform; while this work is in progress musicians [illegible] are entertained, and a continual beating of tom-toms (hand-drums) is kept up while the work is in progress.

That many of these monuments and by far the larger number, are of great age, may be inferred from the fact that their history is quite lost.

As to their distribution, they are to be found over all the higher part of the range; the finest, certainly, in the central portion and in the vicinity of the larger villages, such as Cherra Poonjee, Jowai, Nartiang, etc.

In Nongstoin, on the west, they gradually die out, and a few, not exceeding three or four feet in height, are to be found in the Khasi villages towards the Garo tribes, but at this limit the Langams cease to, and their customs assimilate more with the former-named people. It is the same on the east and south-east of Jowai; the stones set up are smaller and of rougher form, and by no means so numerous, yet they are to be seen in all kinds of out-of-the-way places quite overgrown with grass and jungle, where villages have not existed for years. Indications were not wanting, showing that the country had been formerly much more populous, especially on the northern slopes of the Khasi and Jaintia Hills. I have, on the other hand, never come across structures of the kind anywhere beyond the limits of Khasi-speaking people, that is, between longitude 91 deg. and 92 deg. 30 min., which includes the Jaintia Hills, the people of which part are called "Siutengs", differing in some minor points from the Khasis; the dialect is distinct, and there is as strong a type-form of likeness and expression, the two can be generally separated without inquiry. The same remarks hold good for the western side; a Khasi of the border Nongstoin villages can be told off at a glance—as strong as the great clan likenesses.

I have traversed the whole country on the east, viz., the North Cachar Hills, inhabited by tribes of Kookis and Nagas, and had the Khasi ever occupied permanently a larger area either on the east or west, particularly the former comprising, as they are supposed to have done, from that side, I think we might have expected to find occasionally remains of their imperishable monuments. The only exception that I know of occurs on the road from Nongkr to Mangpring in the North Cachar Hills district, beyond Asalu, a part of the country now in the occupation of Nagas, and formerly entirely in that of Kacharis, who are Bodos or Kochis. The road lies through forest, keeping along the high spur; at about two miles from the peak of Mangpu are to be seen several large slabs of stone nearly level with the ground, one ten feet by six, covering some sort of receptacle, for the ends of the

[illegible]

[illegible]

196
182
169
231

The priest now sacrificed by his sister's eldest son (Shnong-khawait) and in charge of sacrificial units at the open courtyard. The priests invoked the ancestors and ancestress and called upon them by name praying "Oh God and Goddess, I offer this sacrifice in our possessions did. Bless the Siem, his family and the people of his state. I shall herewith one again on this day after one year. The cross favourable weather by virtue of your power, bring clouds and rains to yield bumper crops and ensure a happy and prosperous life."

On the last day (Pongkhmen), a man of Mynnoh clan sacrificed a pig, involving an axe spike in its left armpit. Nine pieces of meat from different parts of the pig's body were again offered to their the ancestors. The Siem or the ancestor of his Duffar performed the last rank of festival by praying to U Shillong, when the Chief of Nongsh clan also followed in the same way for seeking the blessings of their Chief deity.

This brought the ritual to an end performed at the residence of Siem. The five pieces of goat's and pig's meat offered to their the ancestors, were then handed over to the in-charge of the five units considered as somewhat higher in their Siem organization. They distributed them at a suitable place in their unit, making a feast as a sort of public declaration of the completion of their grievous festival for the year.

Dancing

516
796
(519)

Besides the ritual described above, dance with the accompaniment of music [illegible] on the [illegible] night of the Festival. A dance known as Lephngdoh [illegible] Siem, for the first, second, third and fifth day. This dance [illegible] by the Siem. It has to be performed in pairs. The first pair was considered to be the priest and the Chief musician. Second to fifth [illegible] Siem, Duffar, Chief and Priest, and the Chief musician. Second to fifth pair was